

Alumni Reunion Concert
featuring
Amity Mitchell, flute
Judith Richardson, soprano
Patty Semeniuk, piano
April Ramsay, piano
Tammy-Jo Mortensen, harpsichord

Sunday, October 14, 2001 at 2:00 pm



Convocation
Hall

**Arts Building
University of Alberta**

Program



**Department of Music
University of Alberta**

Program

All'ombra di sospetto, RV 678

Antonio Vivaldi

Recitative: All'ombra di sospetto

(1678-1741)

Aria: Avezzo non è il core

Recitative: O quanti amanti, o quanti

Aria: Mentiti contenti

Judith Richardson, soprano

Amity Mitchell, flute

Tammy-Jo Mortensen, harpsichord

Suite in B Minor, BWV 1067

Johann Sebastian Bach

Polonaise

(1685-1750)

Menuet

Badinerie

Amity Mitchell, flute

Tammy-Jo Mortensen, harpsichord

Clavierbüchlein

Georg Philipp Telemann

Moderato

(1681-1767)

Aria

Präludium

Tammy-Jo Mortensen, harpsichord

Three Baroque Songs

Fairest Isle (1691)

Henry Purcell

Music for a While (Oedipus)

(1659-1695)

Le Violette (Pirro e Demetrio, 1694)

Alessandro Scarlatti

(1660-1725)

Judith Richardson, soprano

Tammy-Jo Mortensen, harpsichord

Intermission

Toccata for Piano

Phillip Lambro
(b 1935)

April Ramsay, piano

Waldesgespräch (Liederkreis, Op. 39, 1840)

Robert Schumann

Die Stille (Liederkreis)

(1810-1856)

Schönefremde (Leiderkreis)

Stille Tränen (12 Gedichte, Op. 35, 1840)

Judith Richardson, soprano

Patty Semeniuk, piano

Kinderszenen (Scenes from Childhood),

Op. 15 (1838)

Robert Schumann

Von fremden Ländern und Menschen

(from Foreign Lands and People)

Kuriose Geshichte (Curious Story)

Hasche-Mann (Catch me if you can)

Bittendes Kind (An entreating Child)

Glückes genug (Contented)

Wichtige Begebenheit (An important Event)

Patty Semeniuk, piano

Carnival of Venice, Op. 14

Paul Agicole Genin
(1832-1903)

arr Trevor Wye

Amity Mitchell, flute

April Ramsay, piano

Texts and Translations

All'ombra di sospetto, RV 678

Recitativo

All'ombra di sospetto
il mio costante affetto
perde alquanto la fede,
e a beltà lusinghiera,
ei poco crede.

Aria

Avezzo non è il core
Amar beltà d'amore
Ch'addolcisca il penar
Con finti vezzi.
Se lusinghiero è tardo
A fia che l'adorar
Per forza sprezzi.

Recitativo

O quanti amanti, o quanti
che fedeli, e costanti
regon delusi da lusinghe accorte
d'amor fra le ritorte.
Più d'orni un così langue,
e tante volte il sangue
spargeria per mostrar il vero amore.
Concetto dall'ardore
di vezzosa bellezza
ch'ognor gli strugge l'alma
ed al suo affetto calma
mai spera di goder, sin ch'ingannato
viene amante schernito e ingannato.

Aria

Mentiti contenti
Son veri tormenti
D'amante fedel.
Gran male è qual bene,
Son dardi quei guardi,
Che vibran per pene
Bellezza crudel.

Le Violette (Pirro e Demetrio, 1694)

Rudiadose, Odorose, Violette Graziose,
Voi vi state Vergognose,
Mezzo ascose, Fra le foglie,
E sgridate
le mie voglie,
Che son troppo ambiziose.

Recitativo

At the first hint of suspicion,
my steady affection loses much of its
confidence, and it regards feminine
allure with some scepticism.

Aria

My heart is not inclined
to love a woman with the love
that seeks to sweeten pain
with artificial charms.
If the attraction is superficial,
pleasure is but scant,
and ultimately one must come
to despise the infatuation.

Recitativo

Oh, how many lovers,
faithful and constant,
are caught by cunning wiles
in the meshes of love.
Many thus languish,
often prepared to shed their blood to
prove their love is true.
Imbued with the ardour beauty's charms
inspire, and which ceaselessly torment
his spirit, he can never hope
for the tranquil enjoyment of his love,
until, a deceived lover, he becomes
despised as well as deceived.

Aria

Joys based on falsehood
are veritable torments
to a true lover.
Evil are those benefits,
poisoned darts those glances
aimed maliciously
by a hard-hearted woman.

Dewy, fragrant, violets graceful,
You there stand, modest,
Half hidden, among the leaves
and you rebuke
my desires
which are too ambitious.

Waldeggespräch

Es ist schon spät, es ist schon kalt,
Was reitest du einsam durch den Wald?
Der Wald ist lang, du bist allein,
Du schöne Braut! Ich führ dich heim!

It is already late, it is already cold;
why do you ride alone through the
wood?

The wood is vast and you are alone,
you fair bride! I will lead you home.

"Groß ist der Männer Trug und List,
Vor Schmerz mein Herz gebrochen ist,
Wohl irrt das Waldhorn her und hin,
O flieh! Du weißt nicht, wer ich bin."

"Great are the deceit and cunning of
men; my heart has broken for pain.
The forest horn strays here and there,
o flee! You do not know who I am."

So reich geschmückt ist Roß und Weib,
So wunderschön der junge Leib,
Jetzt kenn ich dich - Gott steht mir bei!
Du bist die Hexe Lorelei.

So richly decked are mount and lady,
so wondrously fair the young form;
now I recognize you - God stand by me!
You are the Witch Loreley.

"Du kennst mich wohl - vom hohen
Stein
Schaut still mein Schloß tief in den
Rhein.

Es ist schon spät, es [ist]* schon kalt,
Kommst nimmermehr aus diesem
Wald."

"You recognize me well - from the lofty
cliffs
my castle gazes down into the
Rhine.

It is already late, it is already cold -
you shall never again leave this wood."

Die Stille

Es weiß und rät es doch keiner,
Wie mir so wohl ist, so wohl!
Ach, wüßt es nur einer, nur einer,
Kein Mensch es sonst wissen soll!

No one knows or guesses
how glad I am, so glad!
Alas, if only one could know it, just one
-no other soul should know it!

So still ist's nicht draußen im Schnee,
So stumm und verschwiegen sind
Die Sterne nicht in der Höh,
Als meine Gedanken sind.

The snow outside is not so quiet -
nor as mute and silent
are the lofty stars,
compared with my thoughts.

Ich wünscht', es wäre schon Morgen,
Da fliegen zwei Lerchen auf,
Die überfliegen einander,
Mein Herz folgt ihrem Lauf.

I wish it were morning already;
up would fly two larks,
flying over each other,
and my heart would follow their course.

Ich wünscht', ich wäre ein Vöglein
Und zöge über das Meer,
Wohl über das Meer und weiter,
Bis daß ich im Himmel wär!

I wish I were a little bird -
I would fly over the sea,
well across the sea and farther,
until I were in heaven!

Schöne Fremde

Es rauschen die Wipfel und schauern,
Als machten zu dieser Stund
Um die halbversunkenen Mauern
Die alten Götter die Rund.

Hier hinter den Myrtenbäumen
In heimlich dämmernder Pracht,
Was sprichst du wirr wie in Träumen
Zu mir, phantastische Nacht?

Es funkeln auf mich alle Sterne
Mit glühendem Liebesblick,
Es redet trunken die Ferne
Wie vom künftigen, großem Glück.

Stille Tränen

Du bist vom Schlaf erstanden
Und wandelst durch die Au.
Da liegt ob allen Landen
Der Himmel wunderblau.

So lang du ohne Sorgen
Geschlummert schmerzenlos,
Der Himmel bis zum Morgen
Viel Tränen niedergoß.

In stillen Nächten weinet
Oft mancher aus dem Schmerz,
Und morgens dann ihr meinet,
Stets fröhlich sei sein Herz.

The treetops rustle and shiver
as if at this hour
about the half-sunken walls
the old gods are making their rounds.

Here, behind the myrtle trees,
in secretly darkening splendor,
what do you say so murmuringly, as if in
a dream,
to me, fantastic night?

The stars glitter down on me
with glowing, loving gazes,
and the distance speaks tipsily,
it seems, of great future happiness.

You have risen from sleep
and are wandering through the meadow.
There lies over all the land
Heaven's wondrous blue.

As long as, free from cares,
you've been slumbering without pain,
Heaven has, since morning,
shed many tears.

In silent nights,
many weep from pain,
and in the morning you assume
their hearts are always light.

Amity Mitchell is a freelance flautist in Edmonton. She has been playing for 13 years and completed a Bachelor of Music degree in flute performance from the University of Alberta in 1998. As well as participating in masterclasses with Peter Lloyd, Walfred Kujala and Robert Aitken, she has studied with Heather Kinney, Dorothy Speers, Shelley Younge and Milan Brunner. As well as teaching privately, Miss Mitchell is also a member of the Loyal Edmonton Regiment Band, the army reserve band in Edmonton, where she holds the rank of Master Corporal.

Judith Richardson, soprano received her BMus at the University of Alberta and went on to Pretoria, South Africa to study at the Opera School and started her professional career there. Since then she has been a soprano soloist for Handel's Messiah, Mozart and Haydn Masses, Bach Cantatas, and in Early Music performing Vivaldi, Scarlatti, Purcell, Dowland for music festivals, recordings, and concerts. She gives concerts in England every year with her Trio Monde (flute, soprano and continuo) and this year she will take the trio to Losely House near Guildford and for the Bognor Regis Music Club and will be giving masterclasses in York and the Cotswolds. In October she joins British baritone Martin Elliott in a concert at All Saints' Cathedral.

Patty Semeniuk (formerly Briskie) studied piano with Dr Lillian Upright before entering the University of Alberta Bachelor Music Program in 1988. She studied piano with professor Helmut Brauss, completing her Bachelor of Music in 1992. Patty went on to teach piano privately in Edmonton. She currently maintains a small teaching studio, and enjoys performing chamber music, and solo works. In addition to being an active music teacher, Patty is also a practicing Occupational Therapist. She completed her Bachelor of Science in Occupational Therapy at the University of Alberta as well, graduating in 1997.

April Ramsay received a Bachelor of Music degree in piano from the University of Alberta in 2000 where she studied with Marek Jablonski and Ayako Tsuruta. While at the university, she received several awards for music, including a Beryl Barns Memorial Undergraduate Award, and the John Newman Memorial Scholarship for Performance of Contemporary Music. April is currently active as a teacher, accompanist and chamber musician.

Tammy-Jo Mortensen completed the Master of Music program (pipe organ performance) at McGill University under the guidance of John Grew and Rejean Poirier in 1997. At McGill, she also studied continuo realization with Hank Knox. Previously, she studied organ under Marnie Giesbrecht at the University of Alberta where she graduated in 1992 with a Bachelor of Music degree. In 1993, she studied organ and piano at The King's University College, Edmonton, with Jacobus Kloppers and Joachim Segger and received a grant from the Winspear Foundation to continue her studies at McGill. At present, Tammy-Jo is teaching privately, is the Managing Director of the Sundays at 3 organ recital series, and she holds the position of music director of St. Thomas' Anglican Church in Sherwood Park.

Upcoming Events

October

15 Monday, 8:00 pm

**The Grant MacEwan College and
The University of Alberta Jazz Bands
Raymond Baril and Tom Dust,
directors.** *An Evening of Big Band Jazz*
Program will include works by Hefti,
Nestico, Jobim, Niehaus and others

19 Friday, 8:00 pm

Music at Convocation Hall

Nan Hughes, soprano

Janet Scott Hoyt, piano

Beethoven *An die ferne Geliebte*,

Forsyth *Métis Songs*,

Slonimsky *Advertising Songs*

Admission: \$7/student/senior, \$12/adult

21 Sunday, 8:00 pm

Master of Music Recital

David Sawatzky, Choral Conducting

Program will include works by Bach,
Brahms and Schütz. Free admission

28 Sunday, 8:00 pm

Memorial Concert

In Memoriam: David Roxburgh

In benefit of music scholarships
co-sponsored by the Edmonton
Composers' Concert Society
and The Department of Music

29 Monday, 12:00 pm

Noon-Hour Organ Recital

The recital presents a variety of organ
repertoire played by students, faculty
and guests of the University of Alberta.
Department of Music. Free admission

November

2 Friday, 12:00 pm

**The Centre for Ethnomusicology
World Music Sampler**

Fine Arts Building, 2nd floor foyer

Free admission

4 Sunday, 8:00 pm

The University of Alberta

Academy Strings

Tanya Prochazka, conductor

Program will include works by Forsyth,
Respighi, R Strauss and Vivaldi

5 Monday, 12:00 pm

Music at Noon, Convocation Hall

Student Recital Series featuring
students from the Department of Music.
Free admission

10 Saturday, 8:00 pm

Visiting Artist Recital

Annette Vogel, violin with

Ayako Tsuruta (Faculty), piano

Works by Women Composers: Viardot,
Hensel-Mendelssohn and Farrenc

16 Friday, 8:00 pm

Faculty Recital

Tanya Prochazka, cello

and **Jacques Després, piano**

The Goldberg II: Bach, Frazelle,
Lieberson, Corigliano, Schickele and
Danielpour, and works by Chopin

Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building

University of Alberta

Please note: All concerts and events are subject to change
without notice. Please call 492-0601 to confirm concerts (after
office hours a recorded message will inform you of any changes
to our schedule).

